

CHAPTER IV. PLATES 15, 16, 17, 18, 19, 20, 21, 22.

GREEK ORNAMENT.

PLATE XV.

A collection of the various forms of the Greek Fret from Vases and Pavements.

PLATE XVI.-XXI.

Ornaments from Greek and Etruscan Vases in the British Museum and the Louvre.

PLATE XXII.

- 1 and 4. From a Sarcophagus, in Sicily.—HITTORFF.  
3, 5-11. From the Propylæa, Athens.—HITTORFF.  
12-17. From the Coffers of the Ceiling of the Propylæa.—PENROSE.  
18. String-course over the Panathenaic Frieze. Published by Mr. PENROSE in gold only, we have supplied the blue and red.  
19-21, 24-26. Painted Ornaments.—HITTORFF.  
22 and 27. Ornaments in Terra Cotta.  
29. Painted Ornament from the Cymatium of the Parthenon.—L. VULLIAMY, the blue and red supplied.  
30-33. Various Frets, the traces of which exist on all the Temples at Athens. The colours supplied.

WE have seen that Egyptian Ornament was derived direct from natural inspiration, that it was founded on a few types, and that it remained unchanged during the whole course of Egyptian civilization, except in the more or less perfection of the execution, the more ancient monuments being the most perfect. We have further expressed our belief that the Assyrian was a borrowed style, possessing none of the characteristics of original inspiration, but rather appearing to have been suggested by the Art of Egypt, already in its decline, which decline was carried still farther. Greek Art, on the contrary, though borrowed partly from the Egyptian and partly from the Assyrian, was the development of an old idea in a new direction; and, unrestrained by religious laws, as would appear